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American Art News

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NEW YORK, MARCH 16, 1918

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ART IMPORTATIONS OF 1917

The following figures issued by the Divisions of Customs, Bureau of Foreign and Domestic Commerce, at Washington, D. C., in regard to art importations for the twelve months ending December, 1917, is one of interest to collectors and others who follow the steady flow of art treasures to this country from foreign shores.

During the past year the total amount of art imported from abroad was \$17,935,016, as compared with \$21,704,359 received for 1916 and \$16,707,254 for the year 1915. These figures indicate a decrease of more than \$3,000,000 in art importations compared with 1916, which is not large considering war conditions and the difficulties encountered in transportation.

The major portion of art objects arrived here free of duty. The value of art works intended for exhibition or presentation to public institutions amounted to \$320,455, which tallies within several thousand dollars of the figures for 1916.

The production of American artists resident abroad during 1917 (entered free of duty) amounted to \$127,681 as compared with \$1,144,092 for 1916.

It will be observed from the figures given above that the swing of the pendulum has not been great in art importations, despite adverse conditions in Europe. A decrease of several million dollars in the value of art works might be reasonably expected with a great world war in progress, and the consequent risk of ocean transportation.

ART EXPORTS FROM GERMANY

"Art connoisseurs, collectors, professors, and legislators in Germany have been carrying on a heated controversy anent the question whether German art treasures should be protected by law against the ravages of foreign collectors," says a recent cable to the N. Y. "Times" from The Hague. "The German Government has been considering the submission of a bill for that purpose to the Reichstag, but so far this plan has not taken any shape and probably will not take any for a few months."

"Meanwhile, connoisseurs have been debating in the press what should be done. The matter was discussed in the Prussian Diet a short while ago and the Diet petitioned the Government for a law safeguarding German art treasures against sale to foreign countries.

"Curiously enough, two of Germany's greatest art 'experts,' Prof. von Bode, Director General of the Royal Museums, and Dr. von Pannowitz, are decidedly against any law stopping the export of German art treasures entirely. Von Bode says that if such a law were passed it would immediately be replied to by Great Britain and France with similar measures, and the possibility of increasing the collections in large public museums from private sources would cease, especially in Germany's case, since it is well known that both England and France have far larger private collections, from which Bode himself has gathered many masterpieces for German museums.

"Before America entered the war American collectors were the most feared in Germany, because of their enormous pocket-books that made competition for most German collectors impossible. Since America became involved millionaires of neutral countries such as Denmark, Holland, and Switzerland have come to the front and are paying immense prices at German art sales.

"It is for this reason that von Bode, although he is against a law prohibiting all art exports, would like to see the Government exercise some sort of control over dealings in art treasures. He expresses great regret that because of the time being too short nothing can be done in the case of Baron von Oppenheim's collection, which is to be auctioned Mar. 19, to prevent neutral dealers and collectors from making wholesale purchases.

"Dr. Bode has received so many requests from foreign collectors for his 'expert' judgment regarding this collection that he fears there will be unusually heavy bidding in foreign interest.

PAINTS CANADIAN ROCKIES

Leonard M. Davis, who spent last summer painting the Canadian Rockies, has been commissioned by the Calgary, Alberta, Board of Trade to paint two large canvases for their headquarters in Alberta. One of these is a river scene at Banff, and the other portrays the Noble farm at Nobleford, Alberta, which holds the world's record as a wheat producing field. The latter picture is entitled: "Canada's Field to Victory and Peace." The Banff picture has been exhibited recently at the offices of the Canadian Pacific Railway, 1231 Broadway, N. Y., and the canvas: "Canada's Field to Victory and Peace" is now on view there until March 16.

LILLE PAINTINGS REMOVED

The Germans have removed the most important pictures from the Palais des Beaux-Arts, of Lille, according to "Le Journal," of Paris, which gives rise to the supposition that they foresee being forced to evacuate the city. Despite the protests of the Mayor of Lille, M. Charles Delesalle, a Piazzetta, representing the Assumption, was taken direct to Berlin, while most of the other pictures went to Valenciennes, 25 miles southeast of Lille, where they were put in the museum and the population was allowed to view them. The removal was made under the supervision of the director of the Berlin museum and it is believed that all the paintings will soon continue the journey from Valenciennes to Berlin.

HEARN ART FOR BROOKLYN

The Brooklyn Museum is indebted to Mmes. Herbert Spencer Greims, Clarkson Cowl and Percival M. Barker, daughters of the late George A. Hearn, for a series of ivory carvings, selected by the Museum authorities and purchased at the recent sale of the Hearn collection with funds presented by these ladies.

Of the eleven pieces, three are mediæval and eight Renaissance.

NEW OBERLIN ART MUSEUM

Pres. King writes of Oberlin's most recent building, the Dudley Peter Allen Art Museum, as follows:

"The completion of the art building, erected in memory of Dr. Dudley P. Allen, of the college class of 1875, and for many years a member of the board of trustees of the college, is the fruition of hopes long cherished, growing naturally out of the art courses of various kinds, which have been offered by the college since its beginning.

"The first floor of the main building and the mezzanine gallery are held for museum purposes, and for the art library and the director's office. The studio wing is devoted to practical instruction in drawing and painting. The museum itself belongs to the later type of the northern Italian Romanesque.

FRENCH ART AT MR. VANDERBILT'S

Under the management of M. Jules Ratzkowski a collection of 650 paintings by French masters has just arrived from France, and is to be exhibited in the house of Col. and Mrs. Cornelius Vanderbilt, at 677 Fifth Ave., placed at the disposal of the Committee for the Protection des Réformés No. 2, in whose behalf the exhibition will be held.

A WARTIME ACADEMY

The ninety-third annual exhibition of the National Academy of Design, familiarly known to the art world as "The Spring Academy," following the annual "Vernissage" and reception, held, as an innovation this year, on Tuesday in place of Friday, opened to the public in the Fine Arts Galleries on Wednesday, where it will remain open every weekday and evening, and on Sunday afternoons through April 21 next.

The effect of the first year of war in America is evident in this year's display. So many artists are in war service of various kinds, here or abroad, or have had their attention and interest diverted from their profession to and by the numerous and various appeals for "target landscapes," posters, etc., that there is a seeming sense in the galleries, of hasty preparation, and even of the searching of studio corners for any work that might pass muster and be at all representative to send in. It is currently reported that far fewer pictures were submitted to the jury than for many years past, although 370 have been accepted and hung as against 330 at last year's Spring display, and 47 sculptures are placed as against 44 last year.

The American Society of Miniature Painters makes again and regretfully its annual showing with the Academy, and some 67 "pictures in the little" are displayed in two cases in the Academy room and here and there in the other galleries, to receive the same scant attention as has been their lot in the past since the society ceased to have its individual display.

Only a Fair Exhibition

It is not a record-making or great Spring Academy, this wartime show. There are few portraits of note and not one of superlative merit. Landscapes dominate the display, and among them are a number of sterling canvases, but there is nothing to thrill, nothing that marks any new departure. The better known painters have sent characteristic examples, but not one has struck any new or resounding note. There is really more that rewards search and study in the smaller canvases, either "skied" or used to fill up corners, among which are many more works of more than usual quality. The same regrettable tendency to repeat favorite motifs to which the ART NEWS has over and again called the attention of certain good artists is again evident this year. How many times, for example, has Edward Dufner shown that familiar pond with the ducks and the children seated on the bank, all in summer sunshine? A good motif? Yes. But why should this able young painter weary the public with the same motif now larger, now smaller, year after year? Fortunately he has another example, "Autumnal," in the present display which palliates his offense. Ballard Williams sends again also one of his rich colored decorative Lancet-Monticelli landscapes with figures—always attractive, but a repetition. And there are fifty other good painters who are committing the same fault. It is this which gives ground for the criticism that the "Academy shows are all alike," and which criticism should not apply to the Academy, but to its contributors. Will not those American painters, who are repeating themselves year after year take heed, and give a weary public a change of motif, if not of technique, now and then?

No "Modernists" Present

No "Modernist" has another year invaded the old Academy. To be sure, ultra-conservatives might class Gifford Beal, Reynolds, George Bellows, Leon Kroll, and even Ernest Lawson with the element in modern painting they abhor, but to art lovers in general the work of these men will be considered as among the strongest in the display. There is a good leaven of virile brushwork, such as that of Walter Griffin, Walter Ufer, Martha Walter, Lilian Genth, Robert Brandegee, Eliot Clark, Jonas Lie, Chauncey F. Ryder, Glenn Newell, William Ritschel, George Bellows, Leon Kroll, the Beal brothers, George M. Bruestle, Edward H. Potthast and Henry Reuter-dahl.

The Prize Winners

The prize awards will come in as usual for favorable or adverse criticism, according to the viewpoints of the friends and admirers of the winners and those of the artists who were not honored. They would seem to the writer to have been fairly well distributed. The first Altman prize for landscape, won last year by Charles H. Davis, was given this year to Paul Dougherty for his typical "Bottalack Cove," a

(Continued on Page 2)



MRS. WILLIAM M. CHASE AND SON
The Late W. M. Chase and Irving R. Wiles
In Spring Academy Exhibition.

PEN AND BRUSH IN WAR SERVICE

The Pen and Brush has outgrown club quarters in East 19 St., which has been its home the past eight years. Increasing membership and active war service clamor for larger space. At the recent annual meeting, it was decided to move in October next to the ground floor suite in the first duplex apartment erected in N. Y., at the southeast corner of 30 St. and Madison Ave., opposite the original Colony Club house.

The annual election resulted in the choice of the following officers and directors for the ensuing year: Miss Ida M. Tarbell, pres.; Miss Content Johnson, vice-pres.; treas., Mrs. Martha Evans Martin; rec. sec., Miss Anna Price; corre. sec., Miss Alice Lawton; directors, Misses Temperance Reed (Per), and Julia Standish Alexander (Brush).

Old Indian Title Deeds Signed

The Government took possession last week of pretty much all the documents relating to Indian titles to lands among the Tunis G. Bergen papers sold by the Art Association. The U. S. Marshal took from the collection about one dozen pieces of that character.

Mrs. E. R. Thomas continues to produce her sketch portraits of children for the benefit of the Red Cross.

AMERICAN MUSEUM ACCESSIONS

The American Museum of Natural History has acquired by purchase some 150 examples of pottery taken from a single ruin near Adamana, Arizona, a type of ware and decoration hitherto little represented in the Museum's collections.

The department of geology has just acquired two important collections of invertebrate fossils, principally from the famous coral reefs at the falls of the Ohio, near Louisville, Ky. One of these is the George K. Greene collection, comprising some 400,000 specimens, including about 500 types of the species of coral, described by Mr. Greene.

A dugout canoe, made many years ago by the Indians of Ulster County, N. Y., is another recent acquisition.

MIGNARD'S LOUIS XIV FOUND

An oil painting of Queen Anne of Austria presenting her son, Louis XIV, to the court of France, which has been hanging in the Mayor's parlor, City Hall, New Orleans, many years, has been declared by "experts" to be the original picture painted in 1667 by Mignard.

Miss Cecilia Beaux recently gave a "portrait tea" in her East 19th St. studio. The "honor guest" was a portrait of the hostess by Robert Brandegee.

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Chinese Coins on View

A remarkable collection of Chinese coins is now on exhibition at the headquarters of the American Numismatic Society, B'way between 155 and 156 Sts.

The exhibit consists of Chinese coins of unusual shapes—knife money, bell money, bridge money, etc., and is full of human interest. Some of these pieces date back to before the Christian era. The collection is said to be one of the finest of the kind in the world.

Francisco Pausas recently completed a successful portrait of Mrs. de La Torre of Havana.

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A WAR TIME ACADEMY
(Continued from first page)

Cornwall (England) coast scene with brown cliffs and rushing waters, of course a virile work. The second Altman prize for landscape, which went last year to Ben Foster, goes now to Childe Hassam for his "Flag Day, Fifth Ave.," a clever rendition of strong colors in sunlight. Walter Ufer wins the Thomas B. Clarke prize for the best figure work, captured last year by MacBohm, for "Going East," a spirited outdoors with Indian figures in high-keyed sunlight.

To Leopold Seyffert falls the first Hallgarten prize, for his decorative, dashing poster (for it is little else) of Mrs. Seyffert, won last year by Howard E. Smith. The second Hallgarten, which went last year to John Folinsbee, is won now by Lamar Raditz for a strong self-portrait, and the third Hallgarten, by Felix Russman, for a good still-life, "The Black Bottle." This was won last year by Sidney F. Dickinson.

Miss Lydia Emmet wins the Isaac F. Maynard portrait prize with her characteristic presentment of a little boy, "Tell Me a Story," which prize last year went to Adolphe Borie, and the Inness gold medal, won last year by Ernest Lawson, now goes to Howard Giles for his "Maine Woods," and the Saltus medal for merit to Joseph T. Pearson, Jr. for his large decoration, "Spring." This prize was won last year by Charles S. Chapman.

More Notable Pictures

The outstanding pictures in the Centre and South Galleries, at first visit to the exhibition, would seem to the writer to include the late L. H. Meakin's broadly-conceived and strongly-painted, "Rocky Mountain Valley," Hayley Lever's "Drying Sails, St. Ives" (which, if a repetition of a familiar motif, is a strong work), Gifford Beal's virile truthful "Winter Woods," Walter Griffin's two brilliant, sparkling examples—especially his "Grand Canal, Venice"—William H. Singer's sunny, breezy, "Nature's Garden, Norway," Howard Russell Butler's "Golden Sunrise" and his quieter soft-toned "Morning on the Rocks," George Bellows's deep, rich, virile marine and coast scene, "Crehaven," G. R. Barse, Jr.'s finely drawn and classical figure work, "Day Dreams," Everett L. Warner's "Central Park," A. T. Van Laer's "Meadows, Bronxville" (fine and largely thought out), W. Merritt Post's "Upland and Lowland," fine in color quality, Joseph H. Boston's strong "Moonlight, Adirondacks," Martin Borgord's strongly modeled head of a man, F. J. Waugh's stirring marine, "The Line Storm," Paul King's "Seashore," notable for its good distance and truthful color, John F. Carlson's "Twilight in the Woods," A. C. Goodwin's "Park St. Church, Boston," Ernest Lawson's "Spanish Castle," Felix Russman's "The Black Bottle," an unusually good still life, John F. Folinsbee's "Approaching Dusk," E. W. Redfield's "Snowbound Village," Chauncey F. Ryder's fine conception, "Hills of Bennington," and Richard E. Miller's "Faraway Thoughts."

The Vanderbilt Gallery

The place of honor in the Vanderbilt Gallery is given to the double portrait of "Mrs. William M. Chase and Son" by Irving R. Wiles, and the late W. M. Chase, reproduced in this issue. The history of this canvas is interesting. Mr. Chase started the canvas and finished painting the boy, then scraped out the portrait of Mrs. Chase and so the picture was left unfinished at the time of his death. Mr. Wiles has painted the portrait of Mrs. Chase, and so as it now stands the picture is about half by Wiles and half by Chase.

The work is naturally of especial interest with this history and the recent death of Chase, and the likenesses are certainly good. It compares favorably with the majority of the few other portraits which seem worthy of mention in the display.

There is an excellent portrait of a man by W. T. Smedley; a harbor scene, aglow with soft, harmonious color, by Henry B. Snell; a large and typically decorative, delicately colored landscape by Daniel Garber; a sunlit, rich colored landscape by Theodore Robinson; a large, virile, fine winter landscape by Gardner Symons; a striking, truthful three-quarter length seated presentment of Colin Campbell Cooper by Henry Rittenberg; a beautiful moonlight California coast scene and marine by William Ritschel; a landscape, rich in quality, by George Bruestle; George Bellows' typically virile "Easter Snow," with its deep blues and shadows; a new departure for Harry Watrous, a moonlit landscape in the manner of Blakelock, reproduced in this issue; "The Moon Path," a characteristic landscape by W. R. Derrick; "The Pool," an equally characteristic landscape by Charles P. Gruppe; and a strong "Landscape With Cattle" by Edward Volkert.

Joseph Pearson, Jr.'s, "Spring," a decorative panel with geese, shown at the Phila. Academy last year, is effective, but not a new motif. Parker Newton sends a good marine in "Daybreak," and Eliot Clark a fine Nova Scotia landscape.

There is unusual facility in the rendition of character in James Hopkins' "Under the Sycamores," and Felicia W. Howell's "Rainy Day," follows up her admirable "Fifth Ave.," which should make Childe Hassam "look to his laurels." The charming portrayal by Louis Betts, "Alice," was deservedly praised when shown at the Macbeth Galleries earlier in the season. In some ways it is the best portrait in the display. The lovely, truthful color and sense of space in Emil Carlsen's "Caribbean" make it a notable work; and Ernest Lawson's "Early Spring" is one of the finest landscapes this strong painter has yet produced.

The large decorative canvas by Max Bohm, "Youth," has all his accustomed dash and sense of action, but is somewhat heavy in color.

Other of the better pictures in this gallery are Leonard Ochtman's "Woodland Stream," Theresa Bernstein's "Landscape With Figures," Albert Groll's "Canon de Chilly," James Knox's "Clear and Cold," W. Granville Smith's "Lowlands," John Ward Dunsmore's oldtime Versailles Garden scene, Glen Newell's strong, clear aired, virile winter landscape, "Clear and Cold," Louis Kronberg's "Behind the Scenes," Carl Rungius' splendid mountain panorama, "Mt. Athabaska," Gustave Wiegand's charming "Summer—Blue Mountain Lake," Cullen Yates' "South Wind," a contrast to his autumn landscapes and as good in its way. There is a good beach scene with figures by F. J. Spicuzza of Milwaukee.

The veterans E. L. Henry, F. S. Church and Edward Gay are all typically represented, the first by a delightful study of an oldtime woman in old fashioned dress, "Waiting for the Stage," and a larger and more important view of "Old St. Mark's in the Bouwerie in the '40's," most carefully studied, and historically a document; Mr. Church by a variation of his always alluring white maiden and swans to one clothed in black and feeding black swans; and the last by a typical "Grain Field."

Notice of the pictures in the Academy Room and the few sculptures must be left for another week.

James B. Townsend.

Childs' Portraits by Miss Lauren Ford

Miss Lauren Ford, daughter of Mr. Simeon Ford, is showing 25 portrait sketches in pencil and watercolor during March at the Berlin Gallery, No. 305 Madison Ave. She approaches her work with enthusiasm and academic skill. Her coloring, and her likenesses, are good. She goes into the homes of her patrons and makes her studies, very largely of child subjects, informally.

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Bishop's Throne at Lambs'

The Bishop's Throne, designed and executed by J. and R. Lamb in their studios, 23-27 Sixth Ave., for St. John's Cathedral, Denver, Col., will be installed there for Easter. This fine example of Gothic wood carving is admirably in keeping with the architecture of the new Cathedral and forms a magnificent memorial to the former rector of the Cathedral, the Rev. Horace B. Hitchings. In a niche in the upper canopy of the throne there is a portrait statue of Dr. Hitchings, flanked by statues of the Rt. Rev. G. M. Randall, D.D., Missionary Bishop of Colorado, 1865-1873, and the Rt. Rev. F. S. Spaulding, D.D., Missionary Bishop of Utah, 1904-1914. Each side of the throne has a grille or screen of carved oak in a beautiful flower design, every detail of the grille worked out most artistically.

At the "Pen and Brush"

The Pen and Brush Club, 32 E. 19 St., is holding its monthly exhibition to Mar. 24 of the work of six artist members.

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Ryder Memorial at Museum

Albert P. Ryder occupies as isolated an eminence in American art today, a year after his death, as he did during his lifetime. Supreme as a colorist and unique as a designer in the realm of imaginative romance, Ryder is no more to be classed with any of the "schools" than is Monticelli or Puvis de Chavannes. Not even Blake can be named as a tangible precursor of this extraordinary American dreamer in paint, although Blake has been mentioned. To realize how thoroughly Ryder's originality is, one has but to consider the picture of "Joan of Arc," a little masterpiece as different from such famed Joan's as Bastien-Lepage's and the plastic Fremiet's as possible. Diminutive in scale, it is yet very large in scope, very tense in expression and of a most refined and beautiful color. The spirit of humility in the poor peasant girl, who was called to lead a nation in arms, is expressed with rare sincerity of feeling. No bravura of brushing, no astonishing feats of chiaroscuro, were among the resources summoned by this poet-painter in giving form to this lovely vision of the Maid of Orleans. Small in scale, the work is verily monumental in all the essentials.

Ryder's coloristic versatility is better revealed in this exhibition than ever before. The man was in no sense a slave to a certain palette, and those who find his art restricted and limited in color should compare such a work as "Macbeth and the Witches," with such a one as the "Constance," the "Temple of the Mind," with the "Flying Dutchman."

Fantin-Latour may be thought of when considering the latter, the Fantin of the Berlioz, "Damnation," and some of the fantasies suggested by the gorgeous orchestration of Wagner. But Fantin seems a child when the clarity of his textures are contrasted with the profound complexity of Ryder's. What wealth of expression are compressed into the sky of the "Dutchman"; what sonorities swell up from the depths of that tragic sea! Can dealers look at this canvas and wonder why Ryder kept away from them? What had such a painter to do with the market? He wanted solitude for such musings as these, to which we have now to thank him for giving expression.

Let more painters bolt themselves in dingy studios in Eighth Ave., if such be the fruit of seclusion. Let them cut down their canvases, and keep them by them, and rub them over and over, as they say Ryder did, with rags of soft silk. But one inclines to the belief that something lurked behind seclusion, behind any bits or silk or other things that had to do with the production of these gemlike surfaces, something quite like quality of mind and heart and those other indefinable attributes that go to make up the nature of genius.

Ryder is the rare imaginative painter of modern America as Eakins is the supreme realist.

American Sculpture at the Museum

The opening of a gallery to be devoted permanently to American sculpture is an event of moment at the Metropolitan Museum. To claim that the works shown represent "the best" that has been produced natively is to open a question, however. Such established men as Saint-Gaudens, John Donoghue, Olin Warner and perhaps Karl Bitter will be admitted by all to possess qualifications that make for immortality, but doubts must surely arise to the importance of such "anatomical" performances as Dr. Kimmer's.

Of the living men represented, French, Bartlett, McMonnies, Barnard and Grafty have demonstrated qualities that surely look to long life, but whether Manship with his pseudo-primitivism, Rudolf Evans, Andrew O'Connor and the late Edith Woodman Burroughs are fully worthy of association with the immortals is a point upon which much might be said pro and con.

The display, however, makes an interesting and bright impression. Some might say that technical smartness constituted the burden of the message borne by much of the work. One but need step into the Rodin

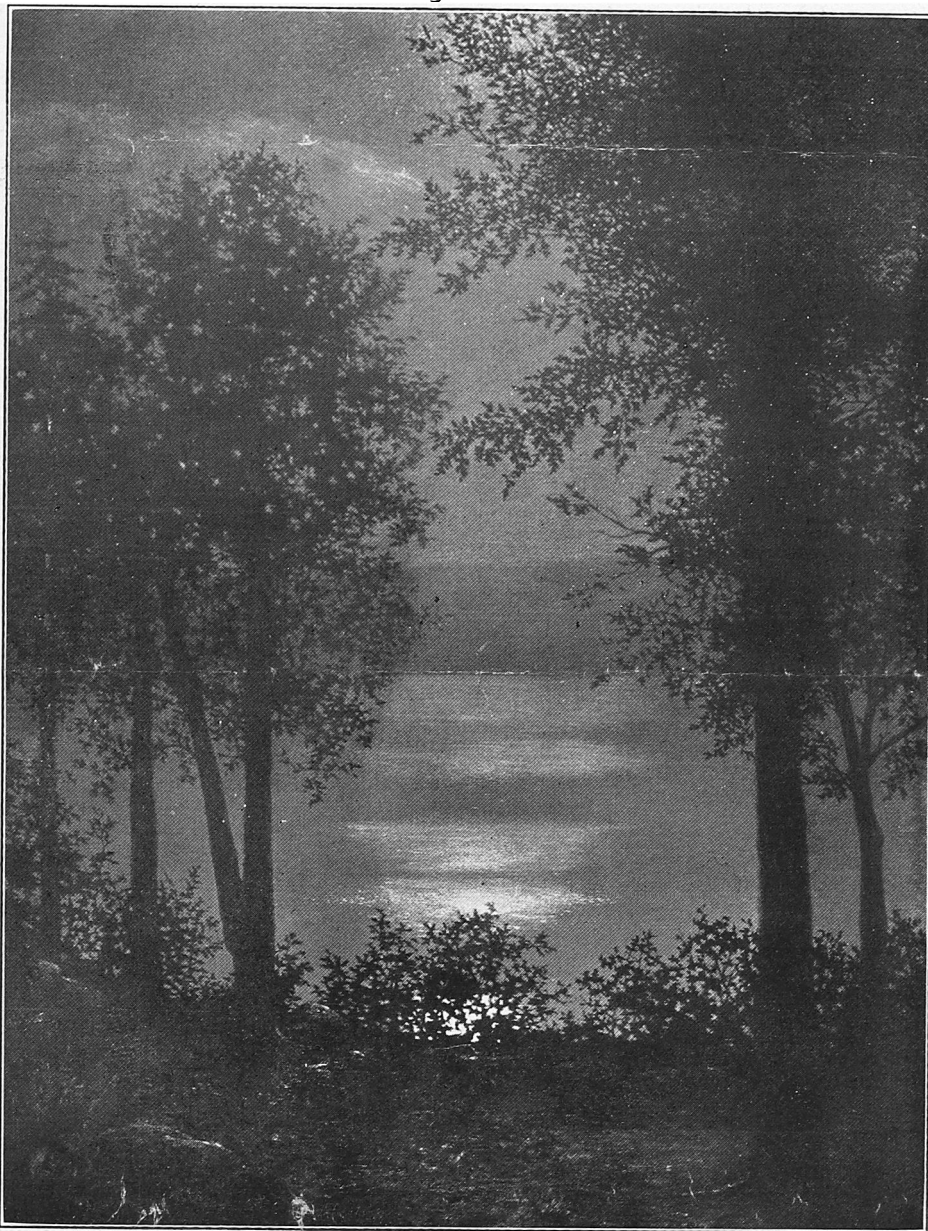
Annual Oil Display at Salmagundi

The annual exhibition of oils is now on at the Salmagundi Club, 47 Fifth Ave., and is large and varied. Some of the individual examples are of good quality and have been well hung.

Landscapes predominate, but there are also many good figure compositions and a few portraits. Among the figure works there are examples of F. Ballard Williams, E. Irving Couse, Henry W. Parton, Robert Vonnoh, Ernest L. Blumenschein, William J. Whittmore, Louis Kronberg and Ivan G. Olinsky. C. C. Curran and John E. Costigan both show "out-of-doors" with figures. Edward H. Potthast is represented by typical composition of children, "Wild Flowers."

The Isidor Prize has been awarded to W. Granville Smith for his "Clearing Mists," a harbor scene with boats. The Shaw Purchase Prize went to Henry B. Snell for his "Summer Morning, Gloucester," also a harbor scene.

There are many strong landscapes and marines. J. Francis Murphy's "Smoky Days" is a typical example of his work and a poetic composition. William Ritschel



THE MOON PATH

Harry W. Watrous

In Spring Academy Exhibition.

corridor or even over to the Hondon "Washington" to see what a great field sculpture is and how great its exactions from its practitioners.

James Britton.

Mural Panels at Buccini Studios

The Buccini Studios, 347 Fifth Ave., are showing a collection of hand-painted wall and screen panels and a few murals on satins through March 16.

Floral, patriotic and figural designs are used in harmonious colorings, to match the interior decorations. These panels are designed to take the place of framed pictures and other formal hangings. M. Buccini fits them into the wall spaces of salons, boudoirs, halls etc. The satin grounds lend themselves admirably to the surface painting and the themes are well developed.

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Early Americans at Union League

Easily the most unique and in its way the most interesting and important of the smaller art displays of the season is that now on in the Union League Club's art gallery, of 22 examples of early American artists, from private collections, 20 of which have never before been shown in public.

The exhibition has been arranged by Mr. Harry W. W. Watrous, chairman of the club's art committee, who is to be congratulated on his success in assembling these interesting records of early American painting.

The portrait of Gov. George Clinton by Ezra Ames (1779-1836) and John Smibert's (1688-1751) quaint presentment of Alexander Garden are the two works publicly shown before, but they are welcome again in such good company. The four family portraits, two by J. S. Copley (1737-1815) of Thaddeus and Eunice Burr and two by Ralph Earl (1751-1801) of Brig.-Gen. Gresham Burr and Abigail Burr Capers, are loaned by Mr. and Mrs. Harry K. Knapp. There is an early portrait by Copley, painted on copper when he was only 20, in 1757, of James Tilley, and another early example, a portrait of Elizabeth Byles Brown, painted in 1763.

A delightful and quaint work is the small group of the Gilbert Stuart family, all standing, by Washington Allston (1779-1843), who is also represented by two Biblical subjects, "David Playing Before Saul" and "Moses and the Serpent."

Mr. Robert M. Parker loans his fine "John Trumbull," by Gilbert Stuart (1755-1828), and two other Stuarts are his presentments of George III and Queen Charlotte. The portrait, also by Stuart, of Ozias Humphrey, the early English miniaturist, whose large oil of Mrs. Siddons and sister, mistaken for the work of Romney, was the basis of a recent famous lawsuit in London, is also shown.

A "Washington," by Chas. Willson Peale (1741-1827), another by Chas. Peale Polk (1767-1822), two quaint old Hogarthian portraits of Alexander and Mary Broughton of Charleston, S. C., by old Jeremiah Theus (1719-1774), the Swiss, who spent almost his entire life in Charleston, a presentment of "Joseph Reade" by John Vanderlyn (1775-1852), John Trumbull's study for his large oil, "Battle of Lake Erie," and a typical Benjamin West (1738-1820), "Expulsion from Eden," the last loaned by Mr. H. W. Watrous, complete the unique exhibition.

Classes in Camouflage

The Board of Education has established two classes in camouflage art under the direction of Lieut. H. Ledyard Towle, which recently began sessions with fifty students at the George Bruce's Public Library, 128 St. and Broadway.

The work done is on a military basis.

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

PHILA. ENDORSES PENNELL

Philadelphia has ever been one of the most loyal of American cities, and so it is to be assumed that such an organization as the Sketch Club of that city, which numbers among its members many prominent laymen as well as artists, would not pass resolutions such as those noted in our Phila. letter elsewhere, expressive of "complete and unbounded confidence in the loyalty of its fellow members Joseph Pennell, the artist, and Charles H. Burns, the architect," without the most careful investigation of reports to the contrary. We can only further assume that both men now enjoy a "clean bill of health" as to their Americanism.

The Sketch Club went further in its resolutions and stated that "the long and honored services of both men in the cause of their country and its art should disarm any criticism thereof." While the English of this last sentence is open to question, its inference is plain, namely, that the Phila. Art Club in accepting Messrs. Pennell's and Burns's resignations and the University of Penna. in declining to grant a degree to the former, after the incident in the Art Club, did an injustice. Who could have been the enemy or joker who "put up such a game" on these estimable and now pronounced loyal Americans? Who was mean enough to spread the report that both were not only violently anti-English but even pro-German in feeling and expression?

The Phila. Sketch Club, the loyalty of whose members, we assume cannot be questioned, has apparently done a public service and righted a grave injustice in thus giving Messrs. Pennell and Burns a "clean bill of health."

Pennell's Friend Burns

Further revelations regarding the conditions in the Phila. Art Club which recently led to the resignation of Joseph Pennell and the suspension of Charles M. Burns, also a member of the club, disclose that Mr. Burns had again been suspended, this time for a period of thirty days.

The more recent suspension of Mr. Burns resulted when he refused to appear to face anonymous charges against him. In relating the facts that led to the controversy, Mr. Burns declares that an eavesdropper who overheard a private conversation between Mr. Pennell and himself on Sunday evening, Feb. 3, was responsible for the charges.

On that date, the two men dined together in the cafe of the club and conversed on the war. Certain remarks made by the two at that time were apparently overheard by someone at another table.

On Feb. 13 Mr. Burns was haled before the house committee and presented with two unsigned letters, charging him, in so many words, with being "pro-German." Certain parts of the conversation, which, unrelated with the rest, sounded slightly as if they might be pro-German, were quoted.

When the chairman of the house committee refused to give the name of the accusers, Mr. Burns refused to discuss the matter and withdrew from the hearing. On Feb. 27 he was again called before the board of directors, but his only reply was to again write the board of directors, demanding the name of his accuser and denying the charges as "damnable lies."

Brave and True Words

"We are in the midst of the greatest conflict in all history, in which every ideal and principle which we hold is at stake. It is our duty to do everything in our power to stir and strengthen the spirit of our people for the struggle before them and not to dull and weaken that spirit by our attitude of tolerance toward those with whom we are at war."

"While our boys, fighting at the front in our defense, are being assailed with liquid fire, poison gas and other like inventions of German kultur, it is not fitting nor decent for us to give our countenance and support to the avowed friends and upholders of the Kaiser."—Dr. Manning, of Trinity Church.

CORRESPONDENCE

Hanging Pictures by the Alphabet

Editor AMERICAN ART NEWS,

Dear Sir: In a recent issue you kindly noticed the coming exhibition of the Society of Independent Artists, and criticized the alphabetical system of hanging the pictures. As regards the exhibition of last year, which was put in place hastily, your criticism was just. As regards the system itself I beg to differ.

The alphabetical system is fair to all, and prevents a hanging committee from using favoritism. We believe it is possible to arrange the pictures, under each letter, so that they will look well. Each contributor sends two pictures, one of which will be on the line.

This society is simply a company of artists (representing all schools) who wish to try an experiment. In this age of experiment and change, why should not artists make new moves? The members of the society do not indulge in self-advertising or in denunciations of anybody or anything. We believe that there should be a larger opportunity for the expression of ideas, however crude or imperfect the technique may be. This cannot be done under a jury system. We are aware that new evils will appear but they are no worse than the old evils. If this experiment is fairly tried and fairly judged much good may come of it.

Very truly yours,

Arthur Wesley Dow.

N. Y., March 11, 1918.

OBITUARY

H. C. Hardenbergh

Henry Janeway Hardenbergh, the architect and designer of the Waldorf-Astoria, the Manhattan, Copley-Plaza, Boston, and other well known hotels, as well as many notable public buildings and private residences, died Wednesday last, at his N. Y. residence.

Mr. Hardenbergh was a member of an old Dutch family which came to N. Y. in 1644 and a descendant of Major Johannes Hardenbergh, born in Albany in 1670. He was the great-great-grandson of the Rev. Jacob Rutsen Hardenbergh, founder of Rutgers College, New Brunswick, N. J., and the son of Mr. John Pool Hardenbergh and Mrs. Frances Eliza Eddy Hardenbergh. He was born Feb. 6, 1847, at New Brunswick, N. J.; was one of the founders of the American Fine Arts Society and president of the Architectural League from 1901 to 1902. He was also a member of the Century, Riding, Grolier and Church Clubs, the American Institute of Architects, and the Sculpture Society.

THE FEBRUARY BURLINGTON

A panel, "Virgin and Child," by Pietro Cavallini (owned by Mr. Otto H. Kahn), forms the frontispiece of the February Burlington Magazine. The explanatory text is by Osvald Siren. Campbell Dodgson writes ably on "Another Drawing of the Life of S. Benedict," with accompanying illustrations. A paper on "Drawings at the Burlington Fine Arts Club" is Roger Fry's contribution to the present number. Four admirable plates illustrate this timely article. George Moore concludes his interesting "Memories of Degas." H. P. Mitchell's description of the "Reichenau Crosier" includes a learned dissertation on XIV century translucent enameling on relief. The celebrated crosier is reproduced on one of the interesting plates that illustrate the text. "Matthew Maris" (conclusion), by P. Buschmann, is the final article.

The Burlington Magazine can be had from the American agent, James B. Townsend, American Art News office, 15 E. 40 St., N. Y. City.

DEALERS' NOTES

Miss Toni Landau, successor to The Berlin Photographic Company, 305 Madison Ave., will remove from her present location about May 1, and will occupy quarters at 1 E. 45 St., N.E. corner of Fifth Ave.

Frank H. G. Keeble, art "expert," has severed his connection with the Anderson Galleries.

At the annual meeting of the Painter-Gravers of America the following officers were elected: Prest., Albert Sterner; Vice-Prest., George Bellows; Secy.-Treas. Leo Mielziner. New members elected to the board of governors were: Eugene Higgins and Rudolph Ruzicka.

EXHIBITIONS NOW ON

(Continued from page 3)

Works by John Sloan

An appreciable stride forward is made by John Sloan in his 18 paintings on view through the month at Kraushaar's.

This advance is particularly noticeable in the matter of color. Although still heavy and rather thick, and wanting in what the academicians would call "values" of tone, Sloan's color is gaining in "quality" and in varieties of quality. There is even a little atmosphere observed in the Gloucester picture "Wind on the Bay," a work breezily true to its title and altogether fine in its notes of speeding clouds, choppy sea and spare slips of sunlight gleaming on distant rocks. The Gloucester "Main Street" is interesting and very personal in expression. The grisettes in the foreground seem like importations, and even though distant business blocks gain solidity for having no windows, and boys in khaki (strangely indifferent to the presence of the grisettes) have their legs a little mixed up, the picture has compensations in the fine sky that rolls up near the post office, and in the figure of the old pensioner who seems in doubt as to whether or not to take up the trail of the visiting demi-mondaines.

From Gloucester, where, over "The Pool," a barefoot boy sits on a huge boulder, looking into the black depths of a cool swimming hole, to N. Y., Mr. Sloan takes his brush to odd motives of old Greenwich Village. Jefferson Market offers subject for two interesting canvases. The "Night" view of this old edifice shows the jail side, with pale lights mounting up in the barred windows, the outer red band of the stout prison wall, and the inevitable children playing under the street lamp. An original and strong picture.

Another remarkable canvas is the "Roofs, Sunset," in which the glow of an obscured sun breaks in red waves through a grey sky, behind the bulk of a towering city building, the fine effect of the sky intensified by the presence of a figure standing in the gloom of the roof top. It is a woman, who, having come to take in her "wash," pauses beside a chimney to gaze at the beautiful sky. The sentiment is simply and clearly expressed. The "Back Yards" with children building snow images, with lean cats stretching black silhouettes over drifts and fences, and with surrounding windows telling eloquent tales of life within, the "Village" finds new title to artistic fame. These and other works of which space forbids adequate mention bear out the foreword of J. B. Yeats as to Sloan's being among those painters "who, while looking everywhere for visions of tenderness and beauty, refuse to shut their eyes to facts." J. B.

Robert Nisbet's Paintings

(By the Second Viewer)

A sincere realist, without frills or affectations, is Robert Nisbet, whose landscapes remain at the Arlington Galleries, 274 Madison Ave., through Mar. 23. When Nisbet's pictures first began to be seen in the large exhibitions a few years ago, it was at once evident that the man had a personal viewpoint that painter and layman alike could comprehend and appreciate—a sane, sensible attitude toward nature and toward art. He has held consistently to this position and has produced pictures extraordinary for a certain literal truthfulness, especially of that most opulent phase of nature (the one so shunned by painters), the green midsummer.

It is in his green pictures that Nisbet's most personal quality is felt, and of these green canvases perhaps the one which has the greatest and most unique beauty, the most personal pattern, is the large upright woodland path, shown at the National Arts and other exhibitions. The large spring landscape, with its fresh greens of field and budding trees, and its slight suppressing atmosphere, is noteworthy as a design, as is also the smaller composition in which a simply treated and graceful nude is introduced amid a clustering shower of blossoms.

The winter pictures, too, are of personal character, not at all the sort of snow scenes to be confounded with the hundreds that swamp, or rather avalanche, the current shows.

Belgian Laces at Arden Studios

An exhibition of Belgian laces is on at the Arden Studios, 599 Fifth Ave., to Mar. 29. One of the finest pieces is a Point d'Alençon veil dating from 1820, a remarkably beautiful example of needle point on Droochel net. A Point de Venise and Point de Flandre lace table cover with medallions, the Belgian arms forming the center medallion, around which are the armorial bearings of the Allies, is an admirable example of modern Belgian lace-work. The monogram of the owner is worked into the design, which also includes incidental dates of the present war. A centerpiece presented to Mrs. Herbert C. Hoover is one of the three war pieces in the display. A combination of Mechlin lace and embroidered linen, with heraldic devices of the Allies, has been used.

(Exhibitions continued on page 7)

LONDON LETTER

London, Mar. 6, 1918.

The sudden death of Mr. Lockett Agnew has withdrawn from art circles one of the foremost dealers and experts of the day, as already stated in your columns. The famous business in Bond Street, founded by his grandfather and continued by his father, Thomas Agnew, found in the late connoisseur a worthy successor, whose college education and intellectual interests formed a valuable asset in the pursuit of his profession. Everyone who has frequented the sales at Christie's is familiar with the figure that for so many years was one of the most noteworthy features of the rooms, for his fearless buying, when anything of particular merit came to the fore, singled him out for attention. Many a famous American collection has been formed on the recommendation of Mr. Agnew and many a collector has placed all his reliance in purchasing on the advice of this admittedly great expert. But his interests were by no means confined to the realms of art; he was equally prominent in sporting circles and besides being an excellent shot, found his favorite hobby in the driving of a coach-and-four. His brother, Mr. Morland Agnew, retired from the firm five years ago.

A Reynolds for the Nation

I hear it rumored that the famous "Portrait of Lady Bampfylde," by Sir Joshua Reynolds, has been left by the late Mr. Alfred de Rothschild, in his will, to the nation. This was perhaps the finest thing in his whole collection, and though 150 guineas was all that the artist received for it in the first instance, as much as £150,000 was offered to its late owner shortly before his death. The portrait is a full length one and of conspicuous grace and beauty.

Another recent bequest is that of Le Gros' "Cupid and Psyche," left by Sir Charles Holroyd, late director of the National Gallery.

It is not often that the French Academy confers the honor of associating upon a foreign artist, but this distinction has just been conferred upon J. J. Shannon (who, by the way, is an American by birth, though England virtually adopted him over here as one of ourselves), to whom is due the credit of having been one of the founders of the New English Art Club. This artist's work nowadays is largely confined to portraiture, and he holds the position of president of the Society of Portrait Painters. The French Academy has also conferred associating upon J. W. Simpson, the architect, whose work is to be found in so many of the public buildings in various English cities.

Poor Bidding for Wellington MSS.

The lack of enthusiasm in the bidding at the sale at Christie's of the Wellington and Wellesley letters came as a surprise, for it had been expected that at least those that related to the troops in America would have been eagerly competed for by collectors of Americana. But competition proved so feeble that a mere £3 purchased the document in which the dispatch of Wellington to take over the command, was urged, while a similarly insignificant sum covered the letter which dealt with the relationship of the Methodist Wesley to the Iron Duke. Evidently MSS. do not offer the same inducements to collectors as do pictures or furniture, and it really seems as if the vogue for the acquisition of historical relics is being left more and more to museums and national institutions. It is possible, however, that the fact that the MSS. put up at Christie's this week referred to comparatively insignificant political happenings rather than to the Waterloo campaign, may have been largely responsible for the low prices fetched.

The War in Tapestry

The idea of commemorating some of the incidents of the war in the form of tapestries has originated with Sir George Frampton, the sculptor, who has outlined a scheme for employing on the work disabled soldiers whose capabilities are in the direction of things artistic. This is one of the best and most practical suggestions yet brought forward for the assistance of the artist craftsmen, and it is receiving support in all directions. Not only is the work of tapestry weaving exceedingly soothing to nerves that have been shocked and shattered, but the remuneration for those who are suited to it is extremely good. Among the artists who have promised to design panels and help in the administration of the scheme are Frank Brangwyn, Charles Sims and George Clausen, all of whom are admirably suited by reason of their style and methods to help on the work. It is, of course, intended that the tapestries shall be of the very finest type and fit to take their places beside similar work created in past ages. L. G.-S.

William A. Coffin, Hon. Pres't of the Fraternité des Artistes, has been giving much time lately to the housing in France of orphans of French soldier-artists. These children are to receive a yearly stipend from the American Commission.

CHICAGO

In the current institute exhibition there is a canvas by Karl R. Krafft that warrants attention. The fact that six of the man's pictures are hung is, in itself, significant. All of them are good, but the "Mystic Spell" is a dream of loveliness, rendered in color harmonies most alluring. One looks through a lacey framework of vine-clad trees, over a mysterious blue valley, to the clustered roofs of a town dreaming pale gold in the sun. Krafft paints chiefly in the Ozarks, and if the country is one-tenth as beautiful as it appears in his pictures, it must be an artist's paradise. He is one of the men whom connoisseurs should watch, for it pays to be among the first to recognize merit.

Another artist in Krafft's class is Martin Hennings, who should, however, be induced to keep away from Taos. Not because he does not paint that country delightfully, but because there are enough Taos painters, and his muse is at its best elsewhere. His Laguna moonlights are among the most interesting of the Pueblo offerings, but they cannot equal in fascination some of the really masterly things he brought back from Europe. More settled and civilized parts of America will serve to bring out his genius, and advance him toward the front rank as a painter of taste, with a splendid appreciation of composition and tone.

Two small pictures by Gerald A. Frank strike rather a new note, and advise one of the presence of a personality. "Petite déjeuner" is gracefully composed with an eye to decorative effect. The tall blonde woman seated with her back to us, and her golden head reflected in a round mirror just above her, makes a telling diagonal across the canvas. Her blue kimono slips off from one graceful shoulder, and droops to disclose the slender beauty of her limb from hip to knee. There is a consciousness about the disposal of this drapery both piquant and delicate. Notes of blue in the tea things on the little table before her draw the color scheme to a pleasing end, and the entire picture is well thought out and full of graceful lightness.

The name of Indiana Giberson must be added to this rising constellation of new "stars," for she possesses an individuality so marked as to command attention even in her smallest works. One of these, the "Green Veil," is among the three entries in the institute show. And how shall one describe it, so full of fascination and good, solid work? A wicked little blonde, semi-nude, rich gray and black satin draperies about her feet, a red fan in her hand, a red vase beside her, brown draperies back of her, holds a green veil coquettishly over her head, painted, yet childish face, which is so young and so in contrast to her scrawny body with its sagging breasts. To most people the entire personality of the figure is eclipsed by the effect of brilliant color which is achieved by only a few high touches, and by the dramatic and orientally decorative qualities.

Three Young Artists at Young's Gallery

To be among the first to recognize talent is an established principle with Mr. J. W. Young, and to this end he plans a unique exhibition for the coming week. Side by side with masterpieces by Inness, Blake-lock, Winslow Homer and other masters of the older American school, he will hang some of the latest works of his proteges, Felix Russman, Benjamin B. Kopman and Claude Buck, in order to give that portion of the public which really has eyes a chance of using them to good advantage. These young men will be remembered by New Yorkers as having given an exhibition at the studio of Mrs. Harry Payne Whitney. Felix Russman will be represented with a moonlight of unearthly beauty which he calls "Ulallume," a thing of mist and witchery with an orange-red moon rising ominously. Claude Buck's portrait of Esther, a thing that looks as if it could dissolve into song, and some of his gem-like little dream pictures, such as have been purchased by musicians, so generally, will also be shown. Kopman will have a self-portrait and some of his strange, rhythmic, symbolical and mysterious figure pieces with their early Byzantine feeling.

At a local gallery Charles M. Lessar shows some landscapes, fine in color, vigorously handled and pervaded by a vibrant luminosity, and M. Weissenberg some paintings and drawings, the result of two years of artistic endeavor under adverse circumstances. Until recently the man was engaged in manual labor and his pictures were painted in the mornings before leaving for his daily toil. His work was called to the attention of a few friends of art, who became interested in his efforts, and believing they had made a valuable discovery, arranged this exhibition in the hope of securing the encouragement of other lovers of artistic originality. He shows the pathetic genius of the Slav in anguished rebellion against what he cannot change without tragedy and turmoil. M. Dyer.

PHILADELPHIA

"Solitude," a landscape by Paul King in the current Pa. Academy exhibition, was awarded the Phila. prize by choice of visitors to the exhibition during the week beginning Mar. 3rd. The artist of the prize-winning picture was a member of the jury of selection, as was also De Witt C. Lockman, the winner of the Lippincott prize. Colin Campbell Cooper's "Lower Broadway" has been purchased by the Academy and for a total sum of \$2,000 were also acquired for the permanent collection under the provisions of the Lambert Fund, "The Pennsy' Train Shed," by Morris Hall Pancoast; "The Convalescent," by Murray P. Bewley; "Fête Day, 1917," by Zerna Kohn; "The Maple Woods," by Katherine Patton; "The Exhibition," by S. A. Guarino, and "Winter in Norway," by E. O. Drogseth. The award of the Fellowship Prize was announced during an "Evening in the Galleries," Mar. 12. Mr. John McLure Hamilton spoke on that occasion upon "Art a Necessity." Mr. Hamilton has been reinstated as a member of the Sketch Club after an absence of many years abroad, following his election in 1876.

At the meeting of the Sketch Club, Mar. 9, resolutions were passed expressing "complete and unbounded confidence in the loyalty of its fellow-members, Joseph Pennell and Charles H. Burns, and its feeling that their long and honored services in the cause of their country and its art should disarm any criticism thereof." The Sketch Club claims to be the oldest organization of the kind in the U. S., having been in existence fifty-eight years. Messrs. Pennell and Burns are both life members, connected with the activities of the club for thirty-eight years and Mr. Burns is also a charter member and one of the founders of the city chapter of the American Institute of Architects.

The donation to the Circolo Italiano by Albert Rosenthal of a valuable oil representing the landing of Garibaldi in Italy during the war for the freedom of that country and painted by Bonzini, a well known Italian artist, is to be noted. At a complimentary dinner, tendered to the donor by the leading Italian residents recently at one of the local hotels, it was announced the purpose of the gift was to aid in the accumulation of a fund for the Red Cross by the sale of the picture. The affair owes its initiative to the efforts of Mr. Nicola d'Ascenzo, a well known figure in art circles and of Italian birth.

Members of the Phila. Watercolor Club are holding an exhibition of their work in the gallery of the Art Alliance, to Mar. 20. About 60 pictures are on view by well known local artists using watercolor or pastel as a medium. There was an interesting lecture in the same gallery by Miss Violet Oakley on Mar. 7 on "The Illumination of Books and Walls," illustrated by views of the remarkable mosaic decorations of the churches in Padua, probably destroyed by the Germans, in Ravenna and Palermo.

Two sudden deaths of men who scored successes in art work of the popular kind are to be recorded, in those of Robert Carter, the cartoonist, and of George R. Brill, illustrator and designer of wonderfully clever advertising posters and painter of repute, exhibiting frequently at the Art Club. He died in Florida after a short illness Mar. 6.

Sculpture of an original conception by M. Oscar de Clerk, a Belgian artist, is now on view at McClees' Galleries. Portrait busts of a number of people prominent in the world of art and music are here and a remarkable series of panels in low relief in which the definition of the forms of human beings and animals is obtained by deeply incised lines, reminding one of the sculptured royal lion hunts upon the walls of the Assyrian palaces. The sculptor served as a soldier in Belgium, was wounded and honorably discharged before coming to this country.

Eugene Castello.

DETROIT

Three special exhibitions are at present at the Museum during March. Earl H. Reed of Chicago is showing a group of his prints and gave two lectures on etching, Mar. 5 and 8.

In an adjoining gallery, an exhibition of paintings by Hovsep Pushman opened Mar. 5. The exhibition of original posters by local artists and art students designed to interest women in registering for war work was on view through Mar. 10. This exhibition was arranged under the auspices of the Women's Committee, Council of National Defense.

Paintings by "The Group," comprising Lucy S. Conant, Laura Coombs Hills, Margaret Patterson, Jane Peterson, Elizabeth Wentworth Roberts, Mary Bradish Titcomb are also shown.

Mr. Raymond Wyer, Director of the Worcester Art Museum, was engaged to give a series of gallery talks on the permanent collections of the museum for three days, Mar. 7-10.

PARIS LETTER

Paris, Mar. 6, 1918.

There is a marked revival of exhibitions, although none as yet of great importance. One of the most interesting, largely because of its novelty, is that which includes the paintings of two Arab artists, natives of Algeria, Terzi ben Hasnaoui and Mohammed ben Macri Reached, at the Bernheim jeune Gallery. At the same time and place Antoine Villard shows glimpses of North African nature in a style which differs from that of his Arab confreres, while not in the least degree out of harmony with it. In the work of the French artist there is more of finesse and more of sophistication, so to speak, than in either of the others. In fact, in those what is mostly to be noted, if not admired, is an almost entire freedom from conventionality.

Corroborative of Matisse

It is quite evident that they present things as they have seen them, and it is not a vain saying of one of their would-be critical sponsors that "from the depths of their Africa, from the depths of their inviolate consciousness, they have come to furnish justification to Matisse and Picasso." Of course, this is in a certain measure befloored hyperbole; yet it suggests, all the same, a truthful impression. The Arab paintings are strong in their crudity, and they do not violate the canons of common sense as do those of Matisse. There is a certain savagery about them; but this translates all the better the visual effect of the objects most familiar to the painters. These works give one the feeling of partly liberated or partly instructed genius. But the objects depicted possess a living force, even though in their nature quasi-inert. Beside these paintings, those of M. Villard betrays premeditated artifice. He riots in variety of color-nuances, and makes his objects the emotional expression of his inner self. In other words, he would read into nature what few, even of the penetrating and disciplined observers, can find there.

More War Zone Pictures

One sees again at the Druet Gallery in the Rue Royale an exhibition of illustrative pictures made in the war zones, close to the front, not specially recommendable for their merit, but possessing always a great documentary interest. This one is devoted to the originals of drawings which have appeared in one of the most famous of the "trench Journals," "Le Crapouillet." Among much that is entirely negligible, there are a few things by Galtier-Boissière, Dresca, Luc-Albert Moreau, Duñoyer de Cagonzac and Taquon that are worthy of more than a second glance.

Spring Display at Petit Palais

In what relative degrees the two older societies of artists will take part in the spring exhibition at the Petit Palais does not seem to be determined as yet. It is even very doubtful whether their participation will be official. It is more probable that the individual responsibility of the artists will alone be involved. They will act, in that case, of course, in groups, under terms of co-operation which have not yet been fully set forth; but it would be a misnomer to call this even a temporary merger of the two principal ante-bellum salons.

Groups to Act by Themselves

It is now believed that such members of each of the two societies as desire to exhibit will have a certain total amount of space assigned to them. As to the subsequent repartition of this space, each of the groups must act for itself. There has not been any announcement as to whether American, British, Italian and Spanish artists are to be invited to send of their works. B. D.

The 17th Century Gallery

Mr. Eugene Bottenwieser has disposed of his interest in the 17th Century Gallery of 23a Old Bond St., London, to Mr. W. Lawson Peacock, whose galleries at 48 Duke St., St. James's, are well known to lovers of early English and modern art. The 17th Century Gallery furnishes one of those unusual instances in which an art firm, although only recently installed, succeeds within a short space of time in attaining an equal footing with old established businesses, for in spite of the fact that little more than a year has elapsed since its inception, quite remarkable results have been effected.

The gallery will, as before, continue to be conducted under the able management of Mr. Edward Markey, a partner, and will retain the title under which it has established its reputation. Though the American branch of the business is, for the present, to be discontinued, Mr. Bottenwieser will by no means sever his relations with his friends in America, and purposes visiting the States again as soon as conditions have become normal.

William T. Smedley, of the Sherwood, is busy with several portrait commissions. He has just finished a portrait of Mr. Francis Fletcher Palmer and his son.

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Bourgeois Galleries

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GASTON LACHAISE, TO MARCH 9
CONTINUED TO MARCH 16**

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10 A. M. TO 6 P. M. 8 TO 10 P. M.
SUNDAYS, 1:30 TO 6 P. M.

BOSTON

Some 34 oils by Marcus Waterman, easily the best representation of his work assembled here since his death a few years ago, are shown at the Vose Gallery. Once more the elder Bostonians, especially artists, are reminded what a forward-looking worker Waterman was, with his canvases consistently higher-keyed in color than those of any other local painters of his time. He was always experimenting, and 'way back in the early seventies sensed the possibilities of painting light, then being worked out by the French impressionists. Waterman, however, was working along the lines of the pre-impressionists, with his smooth impasto. He was tireless in his efforts to secure purer and ever more nearly permanent colors, and kept a careful record of many sorts of paint tests, covering a period of over 30 years. Hermann Dudley Murphy, who shared Waterman's studio for a time, says that there never was a painter who took more pains with the preparation of his canvases with the object of securing lasting results and this conscientiousness is to be observed in this exhibition, which contains several paintings made 40 years ago, the oldest of which show no marked signs of painting cracks. Waterman, the romanticist, was at his best in his Algerian compositions, of which there are nearly a score of importance in this show. How fully he fell under the spell of the Orient, and found expression in paint for his sensitiveness to the alternate languor and fire of the Arabs becomes evident in these canvases. "Dancing Boy" is a daring painting for its time, with its spot of magenta in the center of an arrangement of creamy yellows and luscious greens. It holds up well with the freer ideals of the use of color today.

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ARTISTS' EXHIBITION CALENDAR

NATIONAL ACADEMY OF DESIGN, ninety-third annual exhibition. Fine Arts Galleries, 215 W. 57 St., N. Y., to Apr. 21, 1918.

NEW HAVEN PAINT AND CLAY CLUB, Yale School of Fine Arts, New Haven, Conn.—Eighteenth annual exhib'n Apr. 2-27. Entries by Mar. 16. Exhibits received Mar. 23.

ST. LOUIS ARTISTS GUILD, Fifth annual exhib'n Apr. 9-June 30. Entries by Apr. 5. Exhibits Apr. 9.

TOLEDO—MUSEUM OF ART—First annual exhib'n of oils, watercolors, pastels, etchings and sculpture, Apr. 6-28. Exhibits received by Museum not later than Mar. 29.

HARTFORD, CONN.—ACADEMY OF FINE ARTS. Annex Wadsworth Athenaeum—Eighth annual exhib'n of oils, and sculptures, Apr. 15-28. Entries by Apr. 6.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Anderson Galleries, Park Ave. and 59 St.—French aviation paintings by Lieut. Henri Farre, to Mar. 20.

Arden Gallery, 599 Fifth Ave.—Exhibition and sale of Belgian laces from occupied districts for benefit of the makers, to Mar. 29.

Arlington Art Galleries, 274 Madison Ave.—Recent landscapes by Robert H. Nisbet, to Mar. 23.

Art Alliance of America, 10 E. 47 St.—Paintings and sculpture by members of the Alliance, to Mar. 28.

Art Salon, Hotel Majestic, W. 72 St.—Under the direction of Fred Hovey Allen. Holland, French and American landscape paintings by Pieter J. L. van Veen, through Mar.

Avery Library, Columbia University, N. Y.—Photographs showing University at different times of day, to Mar. 17.

Babcock Gallery, 19 E. 49 St.—Twelve recent pictures by a group of artists, to Apr. 1.

Berlin Photographic Co., 305 Madison Ave.—Exhibition of "Portrait Sketches of Children," by Miss Lauren Ford, to Mar. 30.

Bonaventure Galleries, 601 Fifth Ave.—Limoges and Chinese enamels. Paintings of Strawberry Hill. Chinese porcelains.

Brooklyn Museum, Eastern Parkway, Brooklyn—French Government exhibit, from San Francisco Exposition, through Mar. 31.

Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway—Annual exhib'n through Mar.

Century Association, 7 W. 43 St.—Members' paintings, to Mar. 25.

Daniel Gallery, 2 W. 47 St.—Paintings by S. MacDonald Wright, to Mar. 19.

Demotte, 8 E. 57 St.—Gothic art, sculptures, tapestries, furniture, statuary, paintings and rare fabrics.

Durand-Ruel Galleries, 12 E. 57 St.—Paintings by Renoir, to Mar. 23.

Ehrich Galleries, 707 Fifth Ave.—Paintings of merit by lesser known masters, to Mar. 23.

Ferargil Galleries, 24 E. 49 St.—Rare old China, figures, snuff-boxes, etc., in Crown Derby, Old Chelsea and Monte de Cappa, through March. American paintings.

Folsom Galleries, 396 Fifth Ave.—Oils by Paul Coney, Irving E. Couze and George M. Bruestle, Mar. 18-Apr. 2.

Kraushaar Art Galleries, 260 Fifth Ave.—Works by John Sloan, to Mar. 30.

Macbeth Gallery, 450 Fifth Ave.—Annual exhib'n of 30 paintings by 30 American artists, to Mar. 27.

Macdowell Club, 108 W. 55 St.—Group exhibition, Mar. 16-24.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. Isaac D. Fletcher coll'n. American sculpture display—Albert P. Ryder memorial.

Milch Galleries, 108 W. 57 St.—American paintings, from Mar. 20.

Modern Gallery, 500 Fifth Ave.—Paintings by Picasso, Derain, Gris and Rivera, to Mar. 30.

Montross Gallery, 550 Fifth Ave.—Paintings by Anderson, Bellows, DuBois, Glackens, Higgins, Kuehne, Lever, MacRae, Manigault, Maurer, Of, Pach, Perrine and Tucker, to Mar. 30.

New York Public Library—Print Gallery (Room 321) 170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan, to Apr. 18.

Stuart Gallery—Etchings by William Strang, to Mar. 31.

Pen and Brush Club, 132 E. 19 St.—Black and white decorative exhibition by members, to Mar. 24.

The Penguin Club, 8 E. 15 St.—Paintings, drawings, etchings, sculpture, etc., to Apr. 6.

Henry Reinhardt and Son's Gallery, 565 Fifth Ave.—Recent portraits and still-lives in oil by Maurice Fromkes, to Mar. 31.

Salmagundi Club, 47 Fifth Ave.—Oils by members, to Mar. 23.

Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.

Samuel Schwartz's Sons & Co. Art Gallery, 290 Fifth Ave.—Paintings by Henry Hammond Ahl. Original etchings and mezzotints by Percival Gaskell, Mar. 19—Apr. 20.

Sculptor's Gallery, 152 E. 40 St.—Sculpture, drawings and paintings by Mahonri Young, to Mar. 18.

Jacques Seligmann & Co., Inc., 705 Fifth Ave.—Portraits by Ben Ali Haggin, to Mar. 20.—Lithographs by eminent British artists showing Britain's efforts and ideals in the war, to Mar. 23.

The Touchstone House, 118 E. 30 St.—Drawings and floor plans of houses that solve the servant problem, to Mar. 23.

Union League Club, 3 E. 39 St.—Pictures from private collections by early American painters.

The Vanity Fair Shop, 718 Madison Ave.—Antiques collected by Mr. Amos A. Lawrence of 85 Chestnut St., Boston—Italian and Flemish Primitives.

Mrs. H. P. Whitney's Studio, 8 W. 8 St.—Indigenous sculpture, to Mar. 23.

Whitney-Richards Galleries, Holland House, Fifth Ave. and 30 St.—Paintings by George Elmer Browne, to Mar. 23. Oriental rugs, through Mar.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association—Finished pictures and studies left by the late Carroll Beckwith, N. A., by direction of Mrs. Carroll Beckwith, executrix, on the eve of Mar. 20, 21; exhibition Mar. 14, to date of sale. The Voron & Chiat collection of antique Chinese porcelains, including fine specimens of sang-de-boeuf, peachbloom, and "Black Hawthorne," Tang and Ming pottery, carved jade and other hard stones, cloisonne enamels, a number of Ming large plant jars and antique Chinese rugs. To be sold by direction of the Supreme Court of New York; Arthur Omer, Esq., permanent receiver; Messrs. Gilbert & Wessel, attorneys, on Thursday, Friday and Saturday afts., Mar. 21, 22 and 23, at 2:30 o'clock. Private art collection formed by the late J. Dunbar Wright (to be sold by direction of Giraud F. Thomson, Howard K. Coolidge and George M. Thomson, executors), consisting of antique Chinese, Japanese and Persian porcelains and faïences, antique rings and other jewelry, vanity, bonbon and snuff boxes, silverware, Japanese color prints, tapestries and brocades, old Chinese and Persian rugs and antique and modern furniture. Exhib'n Mar. 14, to sale, afts. of Mar. 18, 19 and 20.

Anderson Galleries, Park Ave. and 59 St.—Benson Lossing collection of books. Exhibition Mar. 16-30. Five-session sale early April. Crimmins arts and prints, Mar. 19-25. Chinese art from Ton-Ying & Co., Mar. 20-27.

Clarke's Art Rooms, 5 W. 44 St.—The collection of His Excellency Hwang Tze Cheng of the late Manchou Court, on free view Sunday and following days. The collection comprises antique porcelains, potteries, bronzes, wood carvings, cloisonné, jades, rock crystals, ivory carvings, Mandarin coats, cinnabar lacquers, etc. Sale Mar. 20 and following three days at 2:30 P. M., to be conducted by Augustus W. Clarke.

ART AND BOOK SALES Kouchakji Frères Sale

The first session of the sale of ancient faïences, antique glass, bronzes, Persian miniatures and rugs owned by Kouchakji Frères took place March 8 at the American Art Galleries and brought a total of \$6,689.50.

No. 146—A XVI century Rhodian bowl brought \$170, the top figure, from F. G. Macomber of Boston.

As the sale was a "commercial" one prices did not rule high, and the buyers were chiefly dealers.

At the second and concluding session, Saturday, March 9, a total of \$48,644 was realized, making for the two afternoon sessions a grand total of \$55,333.50.

No. 350—A XV century Persian Ispahan carpet, size 20 feet, 4 inches by 8 feet, 10 inches, brought \$5,300, the top price, from Mr. Dikran G. Kelekian, of the Kelekian Galleries.

The second highest figure of \$2,800 was paid by T. Brummer for No. 282—A X century enameled Arabic glass beaker.

Other sales with objects, names of buyers and prices obtained follow:

No. 349—Fragment of a XIV to XV century Persian Ispahan carpet. D. G. Kelekian, \$2,200.

No. 314—IX century Mesopotamian Rakka vase. T. Brummer, \$1,800.

No. 313—IX century Mesopotamian Rakka vase. T. Brummer, \$1,625.

No. 348—XVII century Persian Herat carpet. A. H. Beshar, \$1,350.

No. 308—IX century Mesopotamian Rakka ewer. T. Brummer, \$1,525.

No. 310—XVI century Hispano-Moresque pottery tray. Miss R. H. Lorenz, agent, \$1,000.

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Lockwood Print Sale

The sale of etchings and mezzotints by modern masters and others collected by C. W. Lockwood, of Eau Claire, Wis., took place at the American Art Galleries Tuesday evening, and brought a total of \$7,892.

An etching by James Abbott McNeill Whistler entitled "The Rialto" and cataloged as No. 169 brought \$900, the leading price of the sale, from C. H. Kraushaar. The proof is of the "second state" and was printed by Whistler himself and so signed by him in pencil with the "butterfly imp." Only 42 proofs were printed and the plate was destroyed.

Another etching by Whistler, "The Piazzetta" (No. 168 in catalog), was bought by M. Knoedler & Co. for \$600, the second highest price. The proof is of the "fourth state" and was printed and signed by Whistler himself.

Other sales were:

No. 170—"Quiet Canal," an etching by Whistler, fifth state, printed and signed by Whistler himself, only 42 proofs printed and plate destroyed, went to A. H. Higgins for \$440.

No. 162—"Street at Saverne," an etching by Whistler, fourth state, one of the "French Set," was purchased by A. H. Higgins for \$300.

No. 157—"Juvenile Employment," mezzotint in colors by William Ward, after the painting by J. Rising, dated "May 1, 1798," went to M. Knoedler & Co. for \$210.

Smalley Library Sale

Association books and autographs contained in the library of the late George W. Smalley, for many years American correspondent of the London Times and author of "London Letters," were sold at the Anderson Galleries March 8 for a total of \$2,810.

The feature of the sale was the disposal of a series of 43 letters written by James Russell Lowell to Mr. Smalley, which brought \$573.75 from George D. Smith.

A series of five letters from James McNeill Whistler to Mr. Smalley went to the same purchaser for \$303.

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Smalley English Silver and Art Objects Sale

Georgian English silver and miscellaneous art objects collected by the late George W. Smalley, also the contents of the apartment of James Lane Allen, were sold at the Anderson Galleries March 9 for a total of \$4,690.75.

The highest price, \$375, was paid by F. Baumeister for No. 173, a carved and gilded Louis Seize salon suite.

A George III silver hot water kettle (No. 114), by Prior and Williams, 1753, height 9 inches, weight about 24 ounces, was purchased by the Treasure Shop for \$300.

Other sales were:
No. 172—A Kirman carpet (14 feet by 10 feet 6 inches). E. Collins, \$285.
No. 107—Two English silver candlesticks, by Hawkesworth, Eyre & Company, 1855; height 11 1/4 inches. H. Van Brink, \$225.
No. 118—Two George III silver candlesticks; height 11 inches; weight 50 ounces. Treasure Shop, \$150.

Hayward Library Sale

The library of Oscar Hayward, D.D., comprising association books, MSS. and author's presentation copies was dispersed Wednesday afternoon at the American Art Galleries, for a total of \$5,972. Good prices were realized for the works of Samuel L. Clemens, Thomas Hardy, "O. Henry" and James Whitcomb Riley.

No. 205—An autograph letter signed by "O. Henry" (Sidney W. Porter) (Sept., 1905, to Ethel Lloyd Patterson), brought the top and record price of \$810, from A. Swann, agent.

This is Porter's letter in answer to the second letter by "a woman" (Ethel Lloyd Patterson, later called by Porter "Miss Terry"), the correspondence having been started by Porter's "Personal" in the N. Y. Herald of Sept. 10, 1905, which read: "Two neighboring literary fellows, 35 and 30, seek social acquaintance of two intelligent, attractive and unconventional ladies interested in artistic ideas, with a view to mutual improvement and entertainment. Omar, 116 Herald."

The letter is in ink and contains about 1,200 words, and is said to be the most important "O. Henry" letter ever offered at public sale.

Other sales of interest were:
No. 322—Bust portrait of Oscar Wilde, original pencil sketch with autograph inscription by Oscar Wilde. A. Swann, agent, \$160.

Gregory Library Sale

The library of the late Charles Gregory of New York City, including a large collection of books on coins, metals and postage stamps, as well as early printed books and manuscripts, were sold at the American Art Galleries, Thursday evening, for which a total of \$2,017.50 was obtained.

The leading price of \$84 was paid by Mr. Wolf for No. 162, "Manuals of the Common Council of the City of New York," by D. T. Valentine, Joseph Shannon and John Hardy (New York, 1843-1870).

No. 86—A collection of plays, all American printed, about 215 volumes in all, was purchased by R. H. Dodd for \$70.

No. 1—A collection of American almanacs from 1767 to 1909, about 375 pieces, went to C. F. Heartman for \$31.

At the second and concluding session, Tuesday afternoon, a total of \$2,974.50 was realized, making a grand total of \$6,790 for the sale.

Schley-Plympton-Lutz Sale

The fourth and final sale of library sets, art books and Americana, including the libraries of the late Grant B. Schley, of New York City, the late Gilbert M. Plympton, of Garden City, L. I., and Pauline Lutz, of Pittsburgh, Pa., March 7, brought a total of \$1,581, making the complete total \$17,370.

Chinese Paintings Sale

Chinese paintings collected by a Chinese scholar and author, also ancient Chinese art objects, were sold at the Walpole Galleries on Tuesday evening and brought a total of \$1,800.

No. 200, a pair of Chinese silver-gilt dressing boxes, 3 inches long, signed by the maker, was purchased by Dr. Dana for \$165.

Books at High Prices

The extraordinary high prices obtained for the books sold in the Robinson sale at Anderson's last week should be a further stimulus to book collecting for profit. The total of the sale was \$76,000.85.

People interested in rare and costly books are buying lavishly what is offered. Pretty much every collection offered this season has brought astonishing prices.

To those who have for some years been familiar with book values it is a source of much comment and wonder, and men like F. W. Morris, dean of the auction buyers, who has seen continuous service since 1879, receive surprises at about every sale.

American Art Galleries' Sales

The most interesting sale of the coming week at the American Art Galleries will be that of the art properties of the late Dunbar Wright, the artist art patron and benefactor, whose tragic and sudden death in an automobile accident last autumn, while on his way to Milford, Pa., to visit some little Belgian orphans he was supporting, so shocked a host of friends. Mr. Wright was a man of unusual taste and discernment and had only just completed the furnishing of a large and handsome studio in the Hotel des Artistes, when he was killed. The furnishings of this apartment will be included in the sale, which will take place Monday-Wednesday afternoons next inclusive. The more notable articles to be sold are Renaissance tapestries, old Chinese and Persian rugs, Chinese and Persian ceramics, antique rings and other jewelry, velvets and embroideries and coins and curios.

Another sale of the week will be that of a collection of antique Chinese porcelains from the well known dealers Voron and Chiat on Thursday-Saturday afternoons inclusive.

On Thursday the finished pictures and studies left by the lamented Carroll Beckwith will be placed on exhibition, prior to sale Wednesday and Thursday evenings, March 20-21 of next week. This sale will be of great interest in the art world.

SAN FRANCISCO

The Bohemian Club reflects San Francisco's appreciation and interest in her artists. The latest evidence of this spirit is the setting aside of the alcove near the lounge for the display of artist members' work. A dinner and formal opening of the exhibition took place at the club recently. Among those exhibiting are: Xaxier Martinez, Charles Rollo Peters, Maynard Dixon, Spencer Macky, the late Giuseppe Cadenasso and Will Sparks.

Under the direction of the art section of the City Federation of Clubs, a series of four lectures on art will soon be presented. These lectures will deal exclusively with California art. The subjects are "The Tonalists," "The Followers of Cezanne" and "The Impressionists." The fourth lecture will take up the sculptors of the State.

The Zuloaga collection is now on exhibition at the Palace of Fine Arts in this city. Mr. Charles Templeton Crocker of this city made this exhibition possible by his generosity. The collection consists of figure pieces, nudes, large groups, portraits and landscapes. Among the canvases are the well known ones entitled: "Women on the Balcony," "The Cardinal," "Portrait of M. Maurice Barres," "Sepulveda" and "La Virgen de la Peña."

EXHIBITIONS NOW ON

(Continued from page 4)

A Painter of Battles in the Air

Lieut. Henri Farre, Observateur-Bombardier au Premier Groupe d'Escadrille de Bombardement of the French army, is showing 176 of his paintings of battles in the air by the sky fighters of France and Germany at the Anderson Galleries, Park Ave. and 59 St., to March 20. The proceeds of the display are to go to the children of French aviators killed in action.

Lieut. Farre has chosen, indeed, a new field of painting in the portrayal of the battling in the air which is a development of the great war, and he paints, moreover, sky fighting as a participant and not merely as an onlooker.

The pictures in the exhibition were sent here by the French Government and will subsequently be shown in all the large American cities. Biplanes, monoplanes and dirigible balloons are shown at close range, as never before, floating in or scurrying through well and truthfully colored reaches of the upper air; and across landscapes, aerodromes and aviation fields.

One of the paintings (No. 32) portrays a sky tragedy, a German captive balloon attacked and destroyed by a French Bebe Nieuport, over the German lines at Verdun. In this the cloud effects are especially well rendered.

Portraits by Ben Ali Haggin

Portraits by Ben Ali Haggin are shown at the Jacques Seligmann Galleries, 705 Fifth Ave., to Mar. 20.

Mr. Haggin's work is well known and popular among certain elements of the public. He has dash, execution and a certain effectiveness of color, but he lacks depth, and one looks in vain for the finer qualities in his presentments. There is a sameness, an absence of individuality in most of these brilliant portraits, and an impression is conveyed of a striving for effect and theatrical sensation.

The familiar "Portrait of Mary Garden" in shimmering draperies that veil none too severely her graceful figure is in the display and is one of the most successful canvases shown. The diaphanous rose tints have enabled the painter to avoid all hardness of tone, that so often mars his work, and in this picture the personality of the model is well rendered. Another attractive portrait represents Maxine Elliot—slender and graceful—one might say, a chastened version of the charming actress—and certainly a pleasing picture. The portraits of Mrs. Haggin (Bonnie Glass) are interesting, as are also those of two well known dancers.

The exhibition is interesting, and the artist's work is, at best, forceful if somewhat wanting in refinement and distinction.

"Indigenous Sculpture" at Whitney Studio

The sculptor's show, now on at the Whitney Studio, 8 W. 8 St., to Mar. 23, follows a similar exhibit of painting which met with such success that the present display of "Indigenous Sculpture" was decided upon, and 20 sculptors were invited to take part in it, with a time limit of three days for any kind of work they chose to execute. Free clay was provided, but each artist brought his own tools, and was at liberty to work all of the three days or any part of the specified time. Interesting results have been obtained from this unique method of organizing an exhibition, some of the work shown being really fine, while several humorous pieces indicate that certain sculptors took the experiment in a lighter vein.

The laurels for "humoresque" sculpture must go to Paul Manship whose "War Waif"—a seated female figure of quaint development—and "Fallen Angel," another female figure, but wearing over-developed wings and one diminutive high-heeled slipper, are truly humorous conceptions carried out with extraordinary verve and power. Among the more serious works, James B. Fraser's pair of horses, "Storm Driven" and Mahonri Young's "Sailor," are strong examples, the very roughness of the clay serving to accentuate this strength. Laura Gardin-Fraser's wrestlers are finely muscled and instinct with life and action, while E. McCartan's "Acrobat" has the double merit of grace and muscular force. "Death on Horseback," by Hunt Diedrich, is one of the important pieces in the exhibition, and a portrait head by Jo Davidson must not be overlooked, as it is an excellent piece of work.

In honor of Mrs. Whitney, also one of the exhibitors, a tiny piece of sculpture stands on a pedestal on the mantelpiece and represents a slender figure of a woman, with a host of admirers attempting to storm the position, clambering up the pedestal. The base of the pedestal bears the following inscription: "Erected in admiration of the woman and sculptress who can cage twenty sculptors without bloodshed resulting therefrom."

The "indigenous" sculpture and paintings will eventually be sold for the benefit of some relief fund, probably for the benefit of American artists at the front. The date of sale will be announced shortly.

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